ON WAXEN TABLETS WITH FABLES OF BABRIUS (TABULAE CERATAE ASSENDELFTIANAE).

[PLATES XIII.—XIX.].

SOME six months ago Mr. A. D. van Assendelft de Coningh presented the Leiden library with a set of seven waxen tablets, forming a small book. They were acquired at Palmyra in 1881 by his brother, Mr. H. van Assendelft de Coningh, officer in the Royal Dutch Navy. Mr. H. van Assendelft de Coningh died soon after his return to his country; we know, however, that the tablets were found at Palmyra from a fragment of a letter which he wrote some days before his death. It runs as follows: 'During my brief visit to Palmyra I acquired these wooden tablets.' The tablets came into the possession of Mr. A. D. van Assendelft de Coningh and were put aside with other souvenirs of his brother's travels. They happened to be shown to me and I easily saw that they contained Greek writing. The tablets were then presented to the Leiden library, the principal librarian of which, Dr. W. N. du Rieu, gave them the name of *Tabulae ceratae graecae Assendelftianae*, in honour of the generous giver and his deceased brother.

The seven tablets are covered with writing on both sides, except the first one, of which the recto-side is plain wood. Of the others the wooden surface is sunk to a slight depth, leaving a raised frame at the edges; they are of beech-wood,[1] like most waxen tablets preserved in the British Museum. The wood is coated with wax of a very dark colour, probably due to pitch being added to the wax in order to prevent melting and to make the writing clearly visible. They measure 14·5 by 12 cm. (5·7 by 4·7 inches). The plates appended to this article will supersede a more detailed description; they are very successful and in most cases they are legible to the same degree as the original. Only where the coating of wax has perished, the sharp stilus sometimes has marked through on to the wood behind the wax, so that on the original some letters are still visible.

The tablets, as they arrived at the Leiden library, were bound together with common string, which could lay no claim whatever to antiquity; it was quite obvious that they were put together without any order. A minute

[1] Blümner (*Technologie und Terminologie der Gewerbe und Künste der Griechen und Römer*, Leipsic 1875—1886, ii. 245 and iv. 556) does not cite beech-wood as a material out of which writing-tablets were made.

examination of the way in which the text went on showed that II., III., I formed a series and V., VI., VII. another. Moreover it seemed high probable that VII. verso formed one of the covers of the book, as the waxe coating of this tablet is levelled to the surface of the frame and the fran itself severely damaged. The other cover was I. recto. It is however to b noticed that, if we thus have restored the right order of succession, th writing of VII. verso stands upside down.

The contents of the tablets are :—

I. verso. Hesiod, *Opera et Dies* 347.

II. recto. Υἱὸς καὶ λέων γεγραμμένος (Babrius[2] *fragm.* 138, Knoell 135, Coray[4] n. 264 and p. 393, Furia[5] 187, Halm[6] 349, Gitlbauer[7] 142).

II. verso. Υἱὸς καὶ λέων γεγραμμένος (*continued*). Κολοιὸς ἀετὸ μιμούμενος (Knoell 110, Coray n. 203 and p. 370, Furia 3, Gitlbauer 156) Κόραξ νοσῶν (Babrius 78, Knoell 63, Coray n. 132 and p. 334, Furia 87 Halm 208).

III. recto. Κόραξ νοσῶν.

III. verso. Λέων καὶ ταῦρος (Babrius 97, Coray n. 227 and p. 377 Furia 92, Halm 262).

IV. recto. Πέρδιξ καὶ γεωργός (Knoell 122, Coray n. 164 and p. 353 Furia 172, Halm 356, Gitlbauer 163).

IV. verso. Δηχθεὶς ὑπὸ μύρμηκος καὶ Ἑρμῆς (Babrius 117, Knoell 95 Coray n. 364 and p. 410, Furia 363, Halm 118). Ταῦρος καὶ τράγος (Babrius 91, Knoell 72, Coray n. 277, 382, Furia 181, Halm 396).

V. recto. Ταῦρος καὶ τράγος (*continued*). Λέων καὶ ἀλώπηξ (Babrius 103, Knoell 73, Coray n. 137 and p. 336, Furia 91, Halm 246, Pseudodositheus[7*] p. 42, 99).

V. verso. Λέων καὶ ἀλώπηξ (*continued*). Λέων καὶ μῦς (Babrius 107, Knoell 77, Coray n. 217 and p. 373, Furia 98, Halm 256, Pseudodositheus p. 40, 96).

VI. recto. Λέων καὶ μῦς (*continued*). Γεωργὸς καὶ ὄφις (Knoell 42, Coray n. 170 and p. 357, Furia 130, Halm 97, Gitlbauer 147, 215).

VI. verso. Ὄνος καὶ λεοντῆ (Knoell 99, Coray n. 258, Furia 141, Halm 333, Gitlbauer 218). Ἔλαφος καὶ λέων (Babrius 43, Knoell 34, Coray n. 181 and p. 365, Furia 66, 209, Halm 128, Gitlbauer 43, Pseudodositheus p. 40, 95).

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[2] *Babrii Fabulae*, ex recensione A. Eberhard, Berlin, 1875. In the following pages this edition is referred to, when no name of editor is cited.

[3] *Fabularum Babrianarum paraphrasis Bodleana*, ed. Pius Knoell, Vienna, 1877.

[4] Μύθων Αἰσωπείων συναγωγή (*Parerga Biblioth. Hellen.* ed. Coray, Paris, 1810).

[5] *Fabulae Aesopicae*, ed. F. de Furia, Leipsic, 1810.

[6] *Fabulae Aesopicae collectae*, ex recognitione C. Halm, Leipsic, 1889.

[7] *Babrii Fabulae*, recensuit M. Gitlbauer, Vienna, 1882. Gitlbauer's edition is only cited in those cases where he has tried to give a restitution of Babrian fables not found in our manuscripts.

[7*] *Hermeneumata Pseudodositheana* (*Corpus glossariorum Latinorum* iii, Leipsic, 1892).

VII. recto. Ἔλαφος καὶ λέων (*continued*). Ὄρνις χρυσοτόκος (Babrius *fragm.* 123, Knoell 112, Coray n. 136 and p. 335, Furia 153, Halm 343, Gitlbauer 123). Ὄρνις καὶ αἴλουρος (Knoell 111, Coray n. 152 and p. 347, Furia 14, Halm 16, Gitlbauer 121).

VII. verso. Hesiod, *Opera et Dies* 347.

It will be remarked that the order in which the fables are placed is not κατὰ στοιχεῖον, as in our manuscripts. Although I agree with those scholars who believe the alphabetical order to be the work of a Byzantine scribe, it would be rash to allege the testimony of the tablets, the work of a schoolboy, to support that hypothesis.—Of these fables nine are in choliambics, the three others (the lion and the mouse, the lion and the fox, the man and the viper) in prose.

As to the general character of the text, it is easy to see that it is very corrupt and full of errors, additions and omissions. This condition of the text will not surprise us, if it is borne in mind that this waxen book was a schoolboy's copy-book. That it was such evidently results from what we know about the use of waxed tablets, alike from the testimonies of ancient authors and from the waxen tablets which have survived to the present day. Concerning the employment of waxen tablets in schools, it will suffice to refer the reader to Wattenbach's *Schriftwesen* (p. 74 of the second edition), and Becker-Göll's *Charikles* (ii., p. 66), where he will find an ample discussion of the question and a copious list of authorities. To the testimonies cited by these authors we now may add the following lines from Herodas (iii. 14 ff. cf. 22—30) :—

Κὴ μὲν τάλαινα δέλτος, ἣν ἐγὼ κάμνω
κηροῦσ' ἑκάστου μηνός, ὀρφανὴ κεῖται
πρὸ τῆς χαμεύνης τοῦ ἐπὶ τοῖχον ἐρμῖνος,
κἤν μήκοτ' αὐτὴν οἷον Ἀΐδην βλέψας,
γράψηι μὲν οὐδὲν καλόν, ἐκ δ' ὅλην ξύσηι.

We know that Lucian when a boy made no better use of his waxen tablets. In his autobiography he tells us: ὁπότε...ἀφεθείην ὑπὸ τῶν διδασκάλων ἀποξέων ἂν τὸν κηρὸν ἢ βόας ἢ ἵππους ἢ καὶ νὴ Δί' ἀνθρώπους ἀνέπλαττον (*Somnium* 2). Waxen tablets with school exercises in the British Museum are mentioned by Mr. Thompson in his *Handbook of Greek and Latin Palaeography* (London, 1893, p. 23 ff.) and a charming illustration of the way in which they were used is seen on a Berlin cup, the work of the famous Duris. The schoolmaster or his assistant is represented correcting the writing exercise and the boy stands before him expecting his verdict.[8] A text to this scene is found in an author of a much later date, in Pseudodositheus' *Hermeneumata*, where many interesting details concerning ancient school life may be gathered, which would deserve a special treatment, *e.g.*: ἀπέρχομαι εἰς τὴν σχολήν. εἰσῆλθον...ἐπιδίδωσί μοι ὁ παῖς ὁ ἐμὸς καμπτροφόρος

[8] *Archäol. Zeitung* 31 (1874), p. 1 ff. and Plate I.

(*puer scriniarius*) πινακίδας, θήκην γραφείων, παραγραφίδα (*praeductorium*, probably a ruler, not a stilus for drawing lines as is the explanation given by most dictionaries). τῷ ἐμῷ τόπῳ καθήμενος λεαίνω· παραγράφω πρὸς τὸν ὑπογραμμόν· γράψας δὲ δεικνύω τῷ διδασκάλῳ, ἐδιώρθωσε, ἐχάραξε· κελεύει με ἀναγινώσκειν etc., etc. (*Corpus Gloss. Lat.* iii. p. 646, cf. pp. 225, 377).

There is a perfect harmony between the use of the tablets in the school and the text found on them. Mr. Rutherford, in the excellent introduction to his edition of Babrius, has pointed out that Babrius was a favourite school author, nay, that he probably wrote his fables 'for the use of schools and colleges,' where Aesopic fables were used as a *progymnasma* for rhetorical training. Crusius[9] supposes that the fables of Babrius are a verse translation of Nicostratus' δεκαμυθία.

There are still other peculiarities which prove the tablets to be a schoolboy's book; such are the repetition in cursive of a fable (III. recto) and of an epimythium (VI. verso); hence too the verse of Hesiod on the inner sides of the covers, which probably was set down as a writing exercise (ὑπογραμμός). It may be compared to the verses in the style of Menander found on a set of tablets now preserved at New York,[10] or to the following lines which are read three times on a waxen tablet lately acquired by the British Museum (Add. 34186):[11]

σοφοῦ παρ' ἀνδρὸς προσδέχου συμβουλίαν.
μὴ πᾶσιν εἰκῇ τοῖς φίλοις πιστεύεται.

In discussing the date of the tablets we have first to examine their palaeographical characteristics. Most of the tablets are written in that kind of uncial writing which Thompson calls the literary or book-hand;[12] on III. one fable and part of another is written in cursive; there are also specimens of cursive on VI. verso and V. verso. This book-hand, however, is strongly influenced by the cursive, as is the case, though in a smaller degree, with the writing of a document lately discovered in the Fayoum, the writer of which, 'as if more accustomed to write a cursive hand, mingles certain cursive letters in his text.'[13] Perhaps in our case a special reason may be given to account for this peculiarity: it seems from some characteristics of the writing, which will be discussed below, that our tablets were copied from an original in cursive. The cursive writing on the tablets belongs manifestly to that period of Greek cursive writing, called by Wilcken[14] the Roman period. A closer examination of some of the more frequent letters may perhaps help

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[9] Crusius, *de Babrii aetate*, p. 228 in *Leipziger Studien* 2 (1879).

[10] *Proceedings of the American Acad. of Arts and Sciences*, iii. p. 371.

[11] On a waxen tablet preserved at the Bodleian library (*Gr. Inscr.* 4) we find: θεὸς οὐδ' ἄνθρωπος Ὅμηρος.

[12] Thompson (*Handbook*, etc.) p. 118 ff.; Mahaffy, *On the Flinders Petrie Papyri*, Dublin, 1891, p. 31; Wilcken, *Tafeln zur älteren griechischen Palaeographie*, Leipsic and Berlin, 1891, p. Vb.

[13] Thompson, p. 126, where a facsimile of some lines is given.

[14] Wilcken, *Tafeln*, etc., VIa.

us to a more definite date. I begin with III. (cursive). On III. recto *alpha* has an ordinary cursive form, but on the verso side, the writing of which is more negligent, the letters being frequently joined, *alpha* is much more open and takes a form near to the *u*-like shape,[15] without however assuming it exactly. *Epsilon* has the uncial shape, only in ligature with *iota* it has the more negligent form. *Eta* (III. recto *ἐσυληθη, μητερ*; III. verso *προσποιηθεις*) presents an intermediate form between the uncial *eta* and the *h*-shaped *eta* of the Byzantine period. In ligature (III. recto *μητρι*) it has already the late form with long limb.[16] *Lambda* never descends below the line, *nu* has a very regular uncial shape, in *των* (III. verso) it has the form of a capital *eta*. *Xi* ends in a horizontal stroke (III. recto *κοραξ*), but in ligature it degenerates into a mere flourish (III. verso *ηξειν*). *Omikron* is generally much smaller than the other letters, although the difference is not so striking as in the tablets with book-hand writing. *Pi* does not present the loose, *w*-like form of col. 8—11 of Thompson's *Table of Alphabets*. A brief survey of the writing on the other tablets will show that the great difference which at first sight is remarked between the book-hand and the cursive consists not so much in the different forms of the single letters as in the general aspect of the whole. The letters of the book-hand writing are written on ruled lines, carefully drawn by the stilus; they stand rigidly and the scribe has endeavoured to give an equal size to them all. *Beta* is closed above and slightly opened at the bottom, sometimes it ends in a point (V. recto 1, *ἐκβας*; V. verso 9, *βλεπειν*; IV. verso 2, *βυθισης*). *Eta* has been alluded to above: besides the ordinary uncial shape it has a form that denotes a transition to the cursive. The different forms may be easily studied on one of the most legible tablets, V. recto, where 7—15 afford specimens of the various shapes. The forms of *xi* vary very much; specimens: IV. verso 14, *νυξας*; V. recto 2, *εξωθει*, 12, *αλωπηξ*; V. verso 12, *ἐξηγειρε*. *Omikron* is very small; on VII. verso it is a mere dot. It is to be noticed that very often *omikron* is written like *alpha*: II. recto 10, *βουκολημα*, 14, *ποτε*, 15, *πορρω*, 21, *τουτω*; III. verso *in fine*, *το θυμα*; IV. verso 8, *ομου*; V. recto 15, *ηρμοσεν*; V. verso 11, *εφηλλατο*; VII. recto 22, *αποθνησκω*; VII. verso 1, *ποδες*, 9, *αινιοτε*. *Alpha* written as *omikron* is found on VI. recto 22, *κακους*. I think this peculiarity can be best explained by supposing that the tablets were copied from an original in cursive. In cursive writing *alpha* is often hardly distinguishable from *omikron*; so that a scribe could be easily led into error. The same hypothesis may account for the fact that *omikron* is twice written instead of *ου* (VII. recto *in fine*, *οκ αποθνησκω*, V. verso 17, *οκ ελλαττονος*, perhaps also VII. recto 5, *προδωκεν*) and twice instead of *epsilon* (VII. recto 23, *ειπον*, VII. recto 9, *ποποιθησις*), the cursive forms of *ου* (with *υ* written over *ο*) and *ε* being much more liable to be confused with *omikron* than the uncial forms. The error made in I. verso = VII. verso, *τειμη* for *τειμης*, may be explained in the same way, viz. by the cursive ligature of *ης*; this often

[15] Thompson, p. 149, *Table of Alphabets*, col. 8—11.

[16] Thompson, p. 149, *Table of Alphabets*, col. 9 and 10.

appears on II. recto where cursive forms are most frequent: II. recto 2, πρεσβυτης, 23, εισδυσης. *Sigma* has a very long horizontal dash, that sometimes occupies the space of several letters (IV. verso 12).

From this rapid review it may be gathered that there occur on the tablets no forms of letters which would force us to give them a later date than A.D. 300. A minute study of the general character of the writing compared to that of papyrus writing and to the writing on the waxen tablets which I saw this summer at the British Museum makes me suppose that our tablets belong to the third century of our era.

The faults in orthography and in language cannot be of much use in assigning a date to the tablets. The most frequent orthographical fault in our text is confusion between αι and ε. Examples: γενητε II. recto 5, ελευκε̄νε II. recto 12, γραφες II. recto 13, κε II. recto 13, κλεουση II. verso 15, αποδουνε VI. recto 8, κερδενειν VII. recto 17, ελουρος VII. recto 19, αινιοτε VII. recto 9, αισθλου I. verso 4, VII. verso 4, ναιως IV. verso 1. We know that in inscriptions this fault is of frequent occurrence from the end of the first century of our era downwards (Meisterhans, *Gramm. der att. Inschr.* p. 26). *Iota* when long is regularly written ει. Examples: τειμη I. recto 2, VII. verso 2, εμειμουμην II. verso 13, κρεινειν IV. verso 4, VI. verso 20, VII. recto 7, υπεισχνειτο, V. verso 18, ωδεινειν VII. recto 3. We know that this was done according to a school precept,[17] dating from a time when ει and ι were identical in pronunciation. It was a dead rule, the difference between ι and ῑ no longer existing; accordingly our schoolboy sometimes transgresses the law and writes μητρει (III. verso 2). In σκερτων for σκιρτῶν (VI. verso 4) we have a very early example of the modern Greek law that unaccented ι before a liquid becomes ε.[18] Twice, perhaps three times, there is confusion of η with υ and οι: ημων for ὑμῶν (IV. verso 15),[19] φημνης for ποίμνης (II. verso 7), and ισχυοις (?) for ἰσχίοις (VI. verso 1). It is known that in inscriptions of Greece proper no instances of a confusion of this kind are found before the ninth century of our era, whereas υ and οι are often confounded with each other.[20] We must, however, not attach too much importance to these errors, which stand by themselves; these two or three words wrongly written, when compared with the numerous words in which υ is written correctly (there are more than fifty of such words in our text), have little demonstrative force. Moreover the spelling of φημνης gives an argument for the earlier date of the text, for φ written instead of

[17] This rule is stated by Quintilian (i. 7, 15). See Sophocles, *History of the Greek Alphabet and Pronunciation*, Cambridge U.S., 1854, p. 63, and Blass, *Palaeographie*, p. 315 (*Iwan Müller's Handbuch*, i., second edition).

[18] Hatzidakis, *Einleitung in die neugr. Gramm.*, Leipsic, 1892, p. 333, Wilhelm Meyer, *Simon Portius Gramm. ling. gr. vulg.*, Paris, 1889, p. 81. Meyer cites as the first example of this law χερί, χερός in a papyrus of 160 B.C., but it is conceivable that the form owes its existence to the analogy of χερσίν. All other examples cited by Hatzidakis and Meyer are of a much later date.

[19] In most manuscripts ἡμεῖς, ἡμῶν, ἡμᾶς is often written instead of ὑμεῖς, ὑμῶν, ὑμᾶς, but the contrary is rare. I have tried to explain this in the *Byzantinische Zeitschrift*, i. (1891), p. 382 ff.

[20] Foy, *Griechische Vocalstudien*, p. 57 (*Bezzenberger's Beiträge*, 12, 1887).

π carries us back to a period in which φ was not a spirant but an aspirate. It would be rash to draw conclusions from a single writing like this, especially as the tablets come from a region where Aramaic was doubtless more spoken than Greek, and are written by a boy to whom Greek was probably not his mother tongue. Faults like ὄρνιξ (VII. recto 18 and 21), and κτείνει for ἀποθνήσκει (II. verso 12), εἶπον for εἶπε (III. verso 14, VII. recto 23), seem to confirm this supposition. Some peculiarities of morphology and syntax are treated in the notes; they are of no value for determining the date of the tablets.[21]

Palmyra was destroyed in 272 or 273 A.D.[22] Was it sacked completely and for all time, or was it partly restored? Prof. Mommsen says: 'Dem kurzen Aufleuchten Palmyras und seiner Fürsten folgte unmittelbar die Oede und Stille, die seither bis auf den heutigen Tag über dem kümmerlichen Wüstendorf und seinen Colonnadenruinen lagert.'[23] It seems however, that the eminent historian in speaking so absolutely has indulged his talent for making fine periods. For we are informed that Diocletian founded a military station at Palmyra and that Justinian furnished the place with an aqueduct and built the wall of which ruins are still visible;[24] we read that Palmyra was a bishopric and that about 400 A.D. it was the station of the first Illyrian legion. In later days it was a Moslem fortress and received a considerable Arab colony; it sent a thousand horsemen to aid the revolt of Emesa. The town was still a wealthy place, with considerable trade as late as the 14th century.[25] We shall leave the question of the revival of Palmyra under Moslem sway undiscussed, but it is worth while to examine the testimonies concerning the rebuilding of Palmyra under Diocletian and Justinian. Probably these emperors had only a military interest in partly restoring the town. We may gather from Procopius[26] that it was deemed important to have a strong post on the disputed marches of the Arabs of Hira and Ghasan. As to Palmyra being a bishopric under the Christian Empire, we have no proof that a bishop actually resided in the town.[27] Mommsen has pointed out that on the site

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[21] Other faults of orthography are: α for αι, κλαε (II. verso 15); η for ι, τη (II. recto 10), ηκεθ (IV. verso 10); ι for ει, λεοντιαις (III. verso 7), στραφις (III. verso 11), πεποιθησις (VII. recto 9), επι (V. recto 3); ι for αι, ἐρημιαν (IV. verso 18); ω for ο, σκωλωψ (II. recto 21); σ for ζ, συγκλεισων (II. recto 10), υ for οι, συ (VII. recto 21); β for π, βρεσβυς (II. verso 1). Often a letter is wrongly doubled: ονυξιν (II. verso 6), συσσχεθεις (V. recto 7), εφηλλατο (V. verso 11), ἐλλαττονα (V. verso 17), δειειξας (II. recto 17). Nγ instead of γγ, etc. often occurs: συνγνωμην (V. verso 15), σπηλυνγα (IV. verso 18), ἀνχινοιαν (V. recto 13); in the same way we find: ἐνβεβηκοτος (IV. verso 4), συνπλακεις (VII. recto 4). The boy, aspiring at etymological orthography, even writes ονμασι (II. recto 16)!—There is no punctuation in our text. Iota subscriptum is never found.

[22] Mommsen, *Röm. Gesch.* v. p. 441 note.

[23] Mommsen, *Röm. Gesch.* v. p. 441.

[24] Sachau, *Reise in Syrien und Mesopotamien*, Berlin 1883, p. 45.

[25] I am indebted for these details to Prof. W. Robertson Smith's masterly article on Palmyra in the *Encyclopaedia Britannica*, where authorities are cited.

[26] Procopius, *de aedif.* ii. 11 (p. 243 ed. Bonn) and v. 1 (p. 309 ed. Bonn). Robertson Smith, *l. l.*

[27] Le Quien (*Oriens Christianus*, Paris 1740, ii. p. 846) gives the names of three bishops: Marinus 325, Joannes I. 451, Joannes II. 518. They are taken from the *Acta Conciliorum*.

of Palmyra no inscriptions have been found younger than 271.[28] This is, indeed, a very strong argument in favour of the supposition that Palmyra was only rebuilt as a fortress and that, after the sack of the town, Greek civilization disappeared from the site of Zenobia's splendid reign. So in dating the tablets we may assume the year 273 as a final limit.

After Crusius' careful and acute examination of the time in which Babrius lived,[29] we may take it for granted that the poet lived in the first half of the third century of our era.

So, if we are right in our conclusions, we have on the tablets a text of Babrius which dates from a time very near to the period of the author's life. That, nevertheless, the text is so corrupt may be explained by the use made of Babrius as a school author. Here we may refer to the excellent remarks which Rutherford has made on the *πτερνίσματα* and *ἐπικαττύματα* which disfigure our text of Babrius.[30] Our tablets, however, although equalling the manuscripts in corruptness, present many traces of better readings, which make it probable that the schoolboy, knowing little Greek, has disfigured a text which in many respects was superior to that of the Athoan or the Vatican codex. Of these primitive readings *νύξας* (IV. verso 14), *ἐκβάς* (IV. verso 22), and the absence of a suspect verse in the 7th Fable, furnish excellent examples which may be considered as real corrections of the text. On the other hand, there already occur on our tablets faults in Greek and in metre which are commonly ascribed to the much-abused Byzantine *magistri* or *magistelli*,[31] who are supposed to be accountable for the pitiful state in which Babrius' text has been handed down to us. There are but two lines on our tablets which are also found in Suidas: 1 Fable *9* and *10* = Suidas *sub βουκολήσας*; in the *Etymologicum Magnum* (*sub πεπρωμένον*) the epimythium of the first fable is preserved in a better state. The more primitive character of the text of our tablets is best seen in IV. verso, in the fable of Hermes, the shipwrecked man, and the ants. It is the only fable which is common to the Athoan, the Vatican, and the tablets. The Bodleian paraphrase, which sometimes agrees with the tablets in leaving out spurious or suspect verses (cf. Fab. 3, 4, 7), in this case accords with the manuscripts.

For the obscure and intricate question of the origin and affinity of the prose versions of the Aesopic fables,[32] the texts here published are not with-

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[28] Mommsen, *Röm. Gesch.* p. 441 note. Le Bas and Waddington, *Voyage Archéol.* iii. p. 592—611; *C. I. G.* 449; de Vogüé, *Inscript. Sémitiques*, Paris 1868, n. 116.

[29] Crusius (*de Babrii aetate*) sees in the *βασιλεὺς Ἀλέξανδρος* of the second proem Alexander Severus. K. J. Neumann (*Rhein. Museum* 35 (1880) p. 301 ff.), although agreeing with Crusius in the date he assigns to Babrius, believes that the allusion is to Caracalla, who liked to be compared to Achilles and Alexander. Accordingly Babrius dedicated his work to Elegabalus, who after Caracalla's death passed for his son. It seems that Crusius has adopted Neumann's views (*Philol. Anzeiger* 14 (1884), p. 176). Werner, the latest author on the subject, assumes that Babrius lived in Egypt in the 1st century, but his arguments are exceedingly weak (*Quaestiones Babrianae*, Berlin, 1891, p. 22, 24).

[30] Rutherford, *Babrius* (London, 1883), lxxxvi.—xc.

[31] *E.g.* Bergk in *Philol.* 47 (1889), p. 386.

[32] A clear survey of the various prose versions is given by Fedde (*Ueber eine noch nicht edirte Sammlung äsopischer Fabeln, Progr. Gymn. zu St. Elisabet*, Breslau 1877, p. 1—3); Pius Knoell (*Die babrianischen Fabeln des cod.*

out importance. If we are right in assigning so early a date to the tablets, the supposition that all prose versions are based on the text of Babrius is considerably weakened.[33] Indeed, it is difficult to believe that some fifty years after the author's death paraphrases circulated which differed so much from Babrius' text as is the case with our fables of the lion and the mouse and the lion and the fox. As Babrius edited Aesopic fables in choliambics,[34] others composed editions in prose; the number of such editions may have been very large, and it is not to be wondered at that we find traces of such prose versions along with the more artistic and elaborate text of Babrius. We have in the Vatican codex[35] another example of a collection of Aesopic fables in which verse fables are found together with prose versions. It should also be noticed that for schoolboys or scribes who had to copy Babrian fables, or to write them down from memory, it was tempting, where memory or inadequate copies failed, to fill up the lacunae with fragments of a better known prose version or with a translation of the text made on purpose. Thus we may account for many metrical corruptions of our text.

Versus Politici, properly speaking, are not found in these fables.[35*] It is true that in late and Byzantine Greek verses are found where, the last foot of the verse excepted, neither accent nor quantity is observed and only the syllables are counted;[36] but where no more of such lines are found together than is the case here, it is difficult to say whether the number of the syllables is accidental or not. In those cases where we find a verse of twelve syllables instead of Babrius' choliambics, it is probable that the schoolboy, who evidently knew very little about prosody, contented himself with observing two rules which seemed essential to him: the number of the syllables and the spondee at the end of the verse. Perhaps the infinitive *ὠδίνειν* in the 13th fable is due to this practice. Verses of this kind are: *οὐκ ἦν ὅμοιον τὸ θῦμα τοῦ μαγείρου* (4th fable) and *πολὺς εἰς αὐτὸν ἵκεθ' ἑσμὸς μυρμήκων.* They resemble the political scazons of which Eberhard[37] speaks.

Five of the fables here published have epimythia (1, 8, 9, 10, 12). This proves that these supplements are older than is generally believed, but it does not prove at all that they belonged to the primitive text of Babrius. Schoolmasters often feel it their duty to give moral lessons where they are neither needed nor desired, and there is no reason why we should not suppose

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Bodleianus 2906, *Jahresb. über das Gymn. der inneren Stadt,* Vienna 1876) has carefully examined the Bodleian paraphrase.

[33] Such was the opinion of Tyrwhitt, Bernhardy, Knoch, etc. (Fedde, *l. l.* p. 15). We must make an exception, however, of the Bodleian paraphrases which closely follow Babrius (Knoell, *Die babr. Fabeln,* etc. p. 14 ff., 31 f.).

[34] Knoell, *Wiener Studien* 3 (1881), p. 195. Crusius, *de Babrii aetate,* p. 228.

[35] Knoell, *Neue Fabeln des Babrius* in *Sitzungsber. der Kais. Acad. zu Wien* 91 (1878), p. 663.

[35*] Perhaps we should except the first and the last line of Fable 8: *Λέων [τις] γήρᾳ συσχεθεὶς νοσεῖν προσεποιεῖτο...Διδάσκει ἡμᾶς ὁ μῦθος τὰ μέλλοντα προβλέπειν.*

[36] Wilhelm Meyer, *Abhandl. d. bayer. Acad. de Wiss.* 1 cl. 17 (1885), p. 308, 325. Krumbacher, *Sitzungsber. d. bayer. Acad. der Wiss.* 1887, p. 53 ff.

[37] Eberhard, *Observationes Babrianae* (Berlin, 1865), p. 12, note 2.

that, immediately after their appearance, Babrius' fables were interpolated in this way.

I give the text as I found it, only correcting the orthography and filling up the lacunae as far as it is within my power. Other conjectures or corrections find a place in the notes. I have enclosed my additions in angular brackets; redundant words are bracketed in this way: (). Lacunae are indicated by dots, but these must not be taken to indicate the number of missing letters, as the nature of the writing does not allow of determination of this.—Names without further explanations refer to editors of Babrius or of Aesopic fables and to the corresponding passages of their editions.

I. verso = VII. verso.	Hesiod, *Opera et Dies*, 347.
εμμορετοι	Ἔμμορέ τοι τιμῆς ὅς τ᾽ ἔμμορε γείτονος
τειμηοστεμ	ἐσθλοῦ.
μορεγειτονοσ	
αισθλουλ̣ειου	[σ]φαλερά ὡραίως.
5 φαλερα ῳρεωσ	

This verse of Hesiod is also found in Stobaeus (*Floril.* ii. p. 30). The writing of VII. verso is cancelled. Prof. van Leeuwen, who first recognized a verse of Hesiod in the writing of these tablets, suggests that the schoolmaster has written the lines on I. verso as a writing exercise and that they are negligently copied by the schoolboy on VII. verso. It is, however, difficult to believe that the schoolmaster would have written τειμη instead of τειμῆς; moreover in the same word the writing of VII. verso presents a trace of the ligature ης which may have caused the fault. Probably both copies were made after an original in cursive (cf. *supra*). I am not able to explain what is written after αἰσθλοῦ; perhaps it is a fragment of an explanatory note. The words on the last line only occur on VII. verso. My reading is far from being certain.

Although I believe that the occurrence of this Hesiodean aphorism among Babrian fables is merely accidental, I may remind the reader that Pius Knoell (*Wiener Studien*, 3 (1881), p. 192) has asserted that Babrius in his first poem follows Hesiod. He compares Babr. *Proem* 12 and Hesiod *Oper.* 117, Babr. *Proem* 13 and Hesiod *Oper.* 120, Babr. *Proem* 4 and Hesiod *Oper.* 159; he even says: 'Anknüpfend an eine Stelle Hesiods, die dem Branchos, der vielleicht gerade Hesiod gelesen hatte, bekannt war, zählt er die 5 Zeitalter auf und schildert die Zustände des goldenen.' I frankly admit that I cannot see this pretended imitation; speculations of this kind are of small value.

II. recto.	1st Fable.—Υἱὸς καὶ λέων γεγραμμένος.
υιονμονογενηδειλοσειχε	Υἱὸν μονογενῆ δειλὸς εἶχε πρεσ-
πρεσβυτησγενναιοναλλωσκαι	βύτης,
θελονταθηρευειντουτονκαθυ	γενναῖον ἄλλως καὶ θέλοντα θη-
πνουσυπολεοντοσωηθηθανοντα	ρεύειν·

5 κεισθαιμηπωσυπαργενητεκαιτοφας
μααληθευση
καλλιστονοικονεξελεξατοαν
δρωναυψηλονευτμητονηλιου
πληρηκακειτονυονπαρεφυλασσε
10 συνκλεισωνεωσεχητηβουκρλη
ματησλυπησ
ελευκενετοιχιουσποικιλαισ
γραφεσζωωνενοισαπασικελεον
ταεγεγραφεικαιδηποτεσταστου
15 λεοντοσουπορρωκακειστεθ . . . .
ϛυτονψευστηνονειρονονμ̣ασι . . τροσ
δειειξασεχεισμεφρουρα . πε . . . .
λων . υναικειαι
τ . δη . πισοιλογοισινκ̣εουκεργον
20 ποιωτοιχωδεχειρασεπεβαλετον
λεοντατυφλωσωνσκωλωψδετου
τωυποδ̣υνακεκαθαιμωσδουστη̣ .
σαρκοϛ̣ειϛδυσησηνυσθ̣ποιων

II. verso.

θερμαδεπαυτωηνοβρεσβυ̣ .
ουτωστη̣ϛουκεσωσετονπαιδ̣α
μελλονταθνησκειν̣ταυτα
τληθειγενναιωσκαιμησο
5 φιζ̣ουτοχρεωγαρουφευξει

τοῦτον καθ' ὕπνους ὑπὸ λέοντος ᾠήθη
θανόντα κεῖσθαι, [καὶ φοβούμενος] μή πως
5 ὕπαρ γένηται καὶ τὸ φάσμ' ἀληθεύσῃ,
κάλλιστον οἶκον ἐξελέξατ' ἀνδρῶνα
ὑψηλὸν, εὔτμητον [καὶ] ἡλίου πλήρη·
κἀκεῖ τὸν υἱὸν παρεφύλασσε συγκλείζων.
ἕως ἔχῃ τι βουκόλημα τῆς λύπης
10 ἐλεύκαινε τοίχους ποικίλαις γραφαῖς ζώων,
ἐν οἷς ἅπασι καὶ λέοντ' ἐγεγράφει.
. . . . . .
καὶ δή ποτε στὰς τοῦ λέοντος οὐ πόρρω,
'κάκιστε θ[ὴρ,' αὐτῷ ἔφη] 'σὺ τὸν ψεύστην
ὄνειρον [τοῖσιν] ὄμμασι[ν πα]τρὸς δείξας
15 ἔχεις με φρουρᾷ [περιβα]λὼν γυναικείᾳ.
τί δὴ . . . ποιῶ . . . τοίχῳ δὲ χεῖρας
ἐπέβαλε τὸν λέοντα τυφλώσων·
σκόλοψ δὲ τούτῳ . . . καὶ . . . κάθαιμος . . . τῆς σαρκὸς εἰσδύσης
ἤνυσε ποιῶν . . . θέρμα δ' ἐπ' αὐτῷ
ἦν . . . . . .
21 ὁ πρέσβυς οὕτως οὐκ ἔσωσε τὸν παῖδα
μέλλοντα θνήσκειν . . . . .
[ἅ σοι πέπρωται] ταῦτα τλῆθι γενναίως
καὶ μὴ σοφίζου· τὸ χρεὼν γὰρ οὐ φεύξει.

1st Fable. The redaction most resembles the Bodleian paraphrase (Knoell 135). Many verses are corrupt or have metrical faults. *4.* φοβηθεὶς δὲ μὴ Knoell. πως is the only example of a monosyllable at the end of a Babrian verse. Eberhard (*Observationes Babrianae*, Berlin 1865, p. 6): 'monosyllabis in extremo versu Babrius abstinuit: 50, 20 subditicium est.' *6* and *21.* Babrius very rarely admits a trochee at the end of a verse, (Eberhard, *l. l.* p. 8, Crusius, *Philol. Anz.* 14 (1884) p. 178). *8.* Probably συγκλείσων stands for συγκλείζων, a late and incorrect form for συγκλείων.

9, 10. Suidas (*sub βουκολήσας*): *χὅπως ἔχῃ τι βουκόλημα τῆς λύπης, ἀνέθηκε τοίχοις ποικίλας γραφὰς ζώων.* In our text *ἕως* has become a final particle. Goodwin (*Moods and Tenses*, § 614. 2) cites five passages of the *Odyssey* where *ἕως* has an unusually strong final force, showing that it began the same course by which *ὄφρα, ὡς* and *ὅπως* became final particles (*Od.* 4, 799; 5, 385; 9, 375; 6, 79; 19, 367). *10. ἐλεύκαινε*, he made bright. The word sadly disturbs the metre. The Bodleian paraphrase gives the right word: *ἐμορφώθη.* Between *11* and *12* a verse is lost. Perhaps: *ὁ δὲ ταῦθ' ὁρῶν καὶ μᾶλλον εἶχε τὴν λύπην*, for the Bodleian paraphrase has: *ὁ δὲ ταῦτα μᾶλλον ὁρῶν πλείω τὴν λύπην εἶχε. 13. ὦ κάκιστον θηρίον, εἶπε* (Knoell). *14. πατρός.* Before a mute with λ or ρ Babrius sometimes leaves a syllable short, although as a rule he does not admit the *correptio Attica* (cf. Eberhard, *Observ.* p. 11 and Babrius 95, 43; 106, 3; 106, 15; 130, 13 etc.). *15.* The prose versions have *ἐνεκλείσθην* (Knoell) and *κατεκλείσθην* (Coray) *φρουρᾷ.* After *15* the text, although manifestly written in choliambics (*τοίχῳ, τυφλώσων*), is so corrupt that I am not able to propose a plausible restoration of the verses. *22.* may be restored in this way: *μέλλονθ' ὑπὸ λέοντος γεγραμμένου θνήσκειν.* Knoell has: *ὁ δὲ λέων καίπερ γραπτὸς ὢν τοῦτον ἀνῃρήκει μηδὲν τῷ τοῦ πατρὸς ὠφεληθέντα σοφίσματι. 23.* The *Etymologicum Magnum* (*sub πεπρωμένον*) has preserved the epimythium in a better state: *ἅ σοι πέπρωται, ταῦτα τλῆθι γενναίως | καὶ μὴ σοφίζου· τὸ χρεὼν γὰρ οὐ φεύξῃ. 24.* In our editions of Babrius the 2nd pers. sing. of fut. med. is written with *η*. Our text however has the Attic form and we need not see an orthographical fault in this writing.

II. verso (*continued*).

ονυυξιναρ̣α̣σαρναλ̣ιπαρον
εκφημνηση . . . παισινδειπ̣ν
πνοναετοσδωφειντοδαυτο
πραξειυκαικολοιοσωηθη
10 *καιδηποτεπτασαρνοσεσχεθη*
νωτοισδικηυλα̣γωιαρει . . . α
ξιωσκτεινωτιγαρκολοιοσω̣ν
αετουσεμειμουμην

2nd Fable.—*Κολοιὸς ἀετὸν μιμούμενος.*

Ὄνυξιν ἄρας ἄρνα λιπαρὸν ἐκ ποίμνης
ἦ[γε] παισὶν δεῖπνον ἀετὸς δώσειν.
τὸ δ' αὐτὸ πράξειν καὶ κολοιὸς ᾠήθη,
καὶ δή ποτε πτὰς ἀρνὸς ἐσχέθη νώτοις·
5 *δίκην λαγὼ αἱρεῖται . . . . .*
. . . . . ἀξίως κτείνω·
τί γὰρ κολοιὸς ὢν ἀετοὺς ἐμιμούμην;

2nd Fable.—Here too the Bodleian collection (Knoell 110) has an almost literal paraphrase. *2.* We may restore the metre by writing *τοῖς παισὶν ἦγε. ἀετός* is the form which came up in the Alexandrine age for the classic *αἰετός* of the Attic inscriptions (Meisterhans, *Gramm. der Att. Inschr.* p. 25). *3.* The original reading is preserved by Knoell: *ὡρμήθη*; in the same way the Bodleian paraphrase rightly gives *καταπτάς* in the following line. Between *5* and *6* one or two lines are missing: *οἱ δὲ παῖδες τοῦτον κρατήσαντες ᾤκιζον. ὁ δὲ κολοιὸς ἔφη* (Knoell). In *6 κτείνω* is a strange

blunder for *θνήσκω*. Knoell has the last verse in its right form: *τί γὰρ κολοιὸς ὢν ἀετὸν ἐμιμούμην*, although in *ἀετός* alpha is always long; Babrius wrote *αἰετός* and the diphthong could be shortened before the vowel (cf. Blass, *Aussprache des Griechischen*, p. 51, note 159 of the third edition).

II. verso (*continued*) = III. recto.

κοραξνοσησασελεγεμητρει
15 *κλεουσημηκλαεμητεραλλ . . .*
ṣθẹṛị̣ṣẹṿχọṛ̣ηδειπετεκνονκαι . . .
σετωνθεωνσωσειποιοσγαρβῶ
υποσουουκ̣ẹ̣ṣυληθη

3rd Fable.—*Κόραξ νοσῶν.*

Κόραξ νοσήσας ἔλεγε μητρὶ κλαιούσῃ·
'μὴ κλαῖε, μῆτερ, ἀλλὰ τοῖς θεοῖς εὔχου.'
ἡ δ' εἶπε 'τέκνον (καὶ) τίς σὲ τῶν θεῶν σώσει;
ποῖος γὰρ βωμὸς ὑπὸ σοῦ οὐκ ἐσυλήθη;'

3rd Fable.—It appears from the order of succession of the tablets that the cursive writing on III. recto is copied from II. verso. The failing of *-μος* on II. verso 4 is of no importance; the copyist could easily supply the failing letters of the word. Many letters on III. recto have disappeared; as far as we can see there are no differences in the readings on the two tablets, except *βω* on II. verso for *βωμός*. The Athoan manuscript has one line more: after *εὔχου* we read: *νόσου με δεινῆς καὶ πόνων ἀνασφῆλαι.* This verse is not found in the Bodleian collection (Knoell 63); moreover it is confused and Babrius regularly uses *εὔχεσθαι* without an object: 10, 8; 20, 8; 63, 11; 20, 7. If the verse is spurious, as I think it is, it proves that Prof. Naber was not right when asserting that the 'poeta Athous' tried to make *τετράστιχα* (*Mnemosyne*, 4 (1876), p. 408). *1.* *εἶπε* Athous. *3.* *καὶ τίς σε, φησί, τῶν θεῶν τέκνον σώσει* Athous. Eberhard has first placed *τέκνον* before *φησί*. The redundant *καὶ* of our text seems to be a rest of the idiomatic *καὶ τίς σε*, preserved in the codex Athous. *4.* The Athoan *τίνος γὰρ ὑπὸ σοῦ βωμὸς οὐκ ἐσυλήθη* corrects the metrical fault of our text; instances of confusion between *ποῖος* and *τίς* are not rare in classic Greek, in late Greek they are very frequent (Hatzidakis, *Einleitung*, p. 207).

III. verso.

λεωντισεπεβουλευεναγριω
ταυρωκαιπροσποιηθεισμητρει
τωνθεωνθυειντον . αυρονελθειν
επιτοδειπνονηρωτακακεινος
5 *ηξειν ειπεν . . . . υ . . . . ṣạσ*
. . . θωνḍẹ̣ḳạ̣ị̣σ . . . . πιθυ . . . . . .
. . . οντιοισωσ . . . . . .
. . . λλαχαλκ . . . . . .
. . . . . δεθν . ạ . . . . . .

4th Fable.—*Λέων καὶ ταῦρος.*

Λέων τις ἐπεβούλευεν ἀγρίῳ ταύρῳ,
καὶ προσποιηθεὶς μητρὶ τῶν θεῶν θύειν
τὸν ταῦρον ἐλθεῖν ἐπὶ τὸ δεῖπνον ἠρώτα,
κἀκεῖνος ἥξειν εἶπεν [οὐχ ὑποπτεύ]σας·
5 *[ἐ]λθὼν δὲ καὶ σ[τὰς ἐ]πὶ θύ[ραις λε]ουτείοις*

10 εναλλαδεσμωτ . . . . . .
. τραφισωχετοευθυσεισο . . . .
. ευγεινοδεμεμφετοαυτ .
νυστερονσυναντησασ
. . . θονειπωνκαιτοσυμ-
15 . . . . . νδωσωουκηνομ
. . . τοθυματουμαγε

ὡς [εἶδε θερμοῦ πο]λλὰ χαλκία [πλήρη]·
[πρὸς τῇ] (δὲ) θύ[ρᾳ δὲ μηδ]ὲν ἀλλὰ δεσμώτην . . .
στραφεὶς ᾤχετο εὐθὺς εἰς ὄρος φεύγειν.
ὁ δ' ἐμέμφετ' αὐτὸν ὕστερον συναντήσας
10 [ὁ δ' ἦλ]θον, εἶπε, καὶ τὸ σύμβολον δώσω·
οὐκ ἦν ὅμοιον τὸ θῦμα τοῦ μαγε[ίρου].

4th Fable.—*1.* λέων ποτ' Athous. *2.* Lachmann and most editors after him have written τῇ θεῶν, but A. Hecker (*Philologus*, 4 (1850), p. 495) has defended the Athoan reading, which is also that of our text. *4.* οὐχ ὑποπτεύσας and the other bracketed words are supplied by the codex Athous. *5.* στάς may be followed by ἐπί c. dat. as well as by ἐν; only it is not right to say, as does Desrousseaux, that στάς 'n'indique pas un mouvement.' Between *6* and *7* the Athoan manuscript has: σφαγίδας, μαχαίρας βουδόρους νεοσμήκτους. *7.* ἀλλ' ἤ Athous, corrected by Schneidewin, whose emendation is confirmed by our text. *8.* ἀλεκτορίσκον, ᾤχετ' εἰς ὄρος φεύγων Athous. In our text the verse is hopelessly corrupt. After δεσμώτην the name of the victim is required; we may read: ἀλέκτορ'. εὐθὺς ᾤχετ' εἰς ὄρος φεύγων. *9.* ἐμέμφεθ' ὁ λέων Athous. *11.* οὐκ ἦν ὅμοιον τὸ θῦμα τῷ μαγείρῳ Athous. Boissonade and after him nearly all editors write οὐκ ἦν ὅμοιον θῦμα τῷ μαγειρείῳ. Rutherford changes 'summa cum fiducia' οὐκ ἦν into ᾤμην, but I must confess that his reading makes the passage unintelligible to me. The meaning of the verse is clearly expressed in one of the paraphrases (Coray, p. 377), ὁρῶ γὰρ κατασκευὴν οὐχ ὡς εἰς πρόβατον (here 'as for a cock') ἀλλ' ὡς εἰς ταῦρον ἡτοιμασμένην. Perhaps: ἀνόμοιον ἦν τὸ θῦμα τῷ μαγειρείῳ.

IV. recto.

περδικατισγεωργοσον
τεθηρευκειθυεινεμελλεν
εσπερασ . . . δειπνησωντον
δικετευετ . . . . . ποιη . . .
5 οα . εαζησω
. . . . . .
. τηησησον . . . . . .
παε . σναστεχσ . . . . . .
κα . απατων . . . . . .
εα . . . . πτεινο . . . . . .
10 νσε . . . αυτηνκαιπ . . . .
ωσ . . . τουσσυνα . . . . .
λουσενεδρευεισ

5th Fable.—Πέρδιξ καὶ γεωργός.

Πέρδικά τις γεωργὸς ὂν τεθηρεύκει
θύειν ἔμελλεν ἑσπέρας [τὲ] δειπνήσων.
τὸν δ' ἱκέτευε . . . . . .
. . . . . .
τοὺς σοὶ συν[αδέλφους καὶ φί]λους ἐνεδρεύεις.

5th Fable.—Of this fable just enough is left to establish what have been the contents. The text was not so large as to occupy the whole tablet; in the midst is a lacuna. Such is the state of the writing on this tablet that I must give up all attempts at restoring the text, the more as in this case even the Bodleian paraphrase varies so much that it would prove to be of no help at all. *1.* *τεθηρεύκει.* 'Babrius very rarely omits the augment of the pluperfect except after a long vowel, in which case it may be regarded as elided' (Rutherford *ad* 4, 1). *2.* *ἑσπέρας τε* (or *δὲ*) *δειπνήσων* does not agree with the following verse. Perhaps: *τὲ δειπνήσειν.* The exigencies of the metre may have engaged the author (or the copyist!) to use the two constructions of the infinitive after *μέλλω* in the same line. A difference cannot be stated between them (Rutherford, *The New Phrynichus,* p. 420-425). The Bodleian *ὅτι τοὺς συνήθεις καὶ φίλους σοι ἐνεδρεῦσαι θέλεις* allows us to restore the verse *τούς σοι συνήθεις καὶ φίλους ἐνεδρεύεις.*

IV. verso.

ναιωσποταυτοισαν
δρασιβυθισησιδωντισα
δικωσειπεντουϛθεουσκρ
ειυινενοσασεβουσενβε
5 *βηκοτοσπλοιωπολλου*
σσυναυτωμηθεναιτιουσ
θνησκει
καιτουτομουλεγοντϛοι
ασυμβαινειπολυσεπαυτ
10 *. νηκεθεσμοσμυρμηκων*
υφενοσδεδηχθεισσυνεπατη
. ετουσαλλουσ
ϛρμησδεπισταστωτερα
βδιω ν . ξασει . . . κοιειτουσ
15 *. εο . σημωνειναιδικαστασ*
. ποιοσεισυμυρμηκων

6th Fable.—*Δηχθεὶς ὑπὸ μύρμηκος καὶ Ἑρμῆς.*

Νεώς ποτ' αὐτοῖς ἀνδράσι[ν] βυθισθείσης,
ἰδών τις ἀδίκως εἶπεν τοὺς θεοὺς κρίνειν·
ἑνὸς [γὰρ] ἀσεβοῦς ἐμβεβηκότος πλοίῳ
πολλοὺς σὺν αὐτῷ μηθὲν αἰτίους θνήσκειν.
5 *καὶ ταῦθ' ὁμοῦ λέγοντος, οἷα συμβαίνει,*
πολὺς εἰς αὐτὸν ἵκεθ' ἑσμὸς μυρμήκων·
ὑφ' ἑνὸς δὲ δηχθεὶς συνεπάτησε τοὺς ἄλλους.
Ἑρμῆς δ' ἐπιστὰς τῷ τε ῥαβδίῳ νύξας
'εἶτ' οὐκ οἴει [σὺ' φησί] 'τοὺς θεοὺς ὕμων
εἶναι δικαστὰς ὁποῖος εἶ σὺ μυρμήκων;'

6th Fable.—Both the Athoan and the Vatican manuscript have this fable. *1.* *ἔλεγεν ἄδικα* Athous, *ἀδίκως ἔλεγε* Vaticanus and Knoell. *3.* *γάρ* Athous. *4.* Concerning the writing *μηθέν* see Meisterhans, p. 216, 217. *6.* *πολλῶν ἐπ' αὐτὸν ἑσμὸς ἦλθε μυρμήκων.* In our text the verse is corrupt; *πολλῶν ἐς αὐτὸν* only partly restores the metre. Between *6* and *7* we read in both manuscripts *σπεύδοντες* (*σπεύδων τὰς,* Vaticanus) *ἄχνας πυρίνας ἀποτρώγειν.* These words or what might be their equivalent are not found in Knoell. *7.* *συνεπάτησε τοὺς πλείους* Athous. *συνεπάτει τοὺς πάντας*

Vaticanus. Pius Knoell (*Neue Fabeln des Babrius, Sitzungsber. der Kais. Akad. in Wien*, 91 (1878), p. 676) has pointed out that the Vatican πάντας is better than πλείους. I prefer τοὺς ἄλλους to both readings. *8.* παίων Athous, Vaticanus. νύξας is much more appropriate: Hermes did not beat the man, but he gave him a slight push with his staff in order to attract his attention, and then put his ironical question. Cf. e.g. *Odyssey* xiv. 484: καὶ τότ' ἐγὼν Ὀδυσῆα προσηύδων ἐγγὺς ἐόντα | ἀγκῶνι νύξας, and the proverb λέοντα νύσσεις. *9.* εἶτ' οὐκ ἀνέξῃ φησί Athous. Perhaps I am not right in adding σύ; it may be that the boy simply replaced ἀνέξῃ by οἴει without minding the metre. *10.* οἷος Athous, Vaticanus, Knoell. ὁποῖος is a gross fault.

IV. verso (*continued*).

λεο̣ν̣ταφευγωνταυροσεισ
ερη̣μιανενσπηλυνγακατε
. . . ποιμενωνορειφοιτ . νο
20 πουτραγοστισεκτοσαι̣πολο
. μεινας

V. recto.

τονταυρονεκβαστοισκε
ρασινεξωθειοδειπενουσ
ετονλεονταεκφευγωεπι
παρελθατωμεκαιτοτε
5 γνωσειποσοντραγουμετα
ξυκαιποσονταυρου

7th Fable.—Ταῦρος καὶ τράγος.

Λέοντα φεύγων ταῦρος εἰς ἐρημαίην
(ἐν) σπήλυγγα κατέδυ ποιμένων ὀρειφοίτων,
ὅπου τράγος τις ἐκτὸς αἰπόλου μείνας
τὸν ταῦρον ἐκβὰς τοῖς κέρασιν ἐξώθει.
5 ὁ δ' εἶπεν 'οὐ σέ, τὸν λέοντα [δ'] ἐκφεύγω.
ἐπεὶ παρελθάτω με, καὶ τότε γνώσει
πόσον τράγου μετάξυ καὶ πόσον ταύρου.'

7th Fable.—In this fable we have another proof that our tablets are a sadly corrupted copy of an original which in many respects was superior to the Athoan and Vatican codices. Gross errors like the redundant ἐν (2) and the failing of δ' (5) are compensated by the excellent reading ἐκβάς (4). *3.* χωρίς Athous. *4.* ἐμβάντα Athous. τὸν ταῦρον ἐμβαίνοντα κέρασιν Lachmann, ἐμβάντα ταῦρον (Mähly, *Jahrb. f. Phil.* 87 (1863), p. 319), ἔμβαντα τοῦτον M. Schmidt (*Rhein. Mus.* 26 (1871), p. 202) and Desrousseaux, ἐμβάς most editors (Eberhard, Seidler, Schneidewin) after Bergk, who also proposed ἄντα (*Index lect. aest. Marburg* (1845), p. ix.), a conjecture afterwards made by Rutherford and deemed certain by Crusius (*Philol. Anzeiger*, 14 (1884), p. 180). *5.* Rutherford: 'Athous ἐξωθῶ in textu prae se fert, sed ἐκκλίνω in margine.' The Athoan reading seems preferable, for ἐκφεύγω means *I escape*, and the sense required is *I fly*. Bergk's conjecture ἐκκλίνων is accepted by Desrousseaux. Between *5* and *6* the codex Athous has ἀνέξομαι σου μικρὰ τῆς ἐπηρείης. The following line shows that this verse (not to be found in Knoell) is spurious. In Greek an assertion may be followed by ἐπεί with an imperative denoting what may happen in order to prove the truth of what is sustained, *e.g.* νόσον γὰρ ὁ πατήρ . . . νοσεῖ, ἣν οὐδ' ἂν εἷς γνοίη . . . εἰ μὴ

πύθοιθ' ἡμῶν, ἐπεὶ τοπάζετε (for only try to guess it, and you will find, etc.), Arist. *Vesp.* 71. Cf. Plato, *Gorgias* 473 E: οὐκ οἴει ἐξεληλέγχθαι, ὅταν τοιαῦτα λέγῃς, ἃ οὐδεὶς ἂν φήσειεν ἀνθρώπων; ἐπεὶ ἐροῦ τινα τουτωνί, and so often in Plato ἐπεὶ λέγε μοι, ἐπεὶ θέασαι, etc. Verse *5* contains such an assertion, but the Athoan verse does not, unless an undue emphasis is given to μικρά. Moreover, the interpolation may be explained in this way: the idiomatic ἐπεὶ with imperative was misunderstood and confused with ἔπειτα,[38] therefore a verse was interpolated which might be followed by ἔπειτα. The verse itself has nothing of the transparency which is one of the qualities of Babrius' style. *6.* παρελθάτω. On the strong aorists with the alpha of the weak, so frequent in late Greek, see Rutherford, *The New Phryniehus*, p. 216 ff. and Buresch, *Rhein. Mus.* 46 (1891), p. 193 ff.

V. recto (*continued*).

λεωνγηρασυσσχεθεισυ̣ρ
σειυπροσεποιειτοωσδιατα
υτη . τησπλαν̣ησταλοιπα
10 θηρια . σειτηνσυσκεψιναυτ .
υερχ . μενακατεδαπαν̣α̣
τοιγ . ρουναλωπηξκατατ
ηνεαυτησανχινοιαν . . . η
σετασενεδρασκαιουτ . σεαυ
15 τηνηρμοσενινακαιτ̣ηνχ̣α̣
ρ . . . αναπληρωσηκαι . . . κ . .
. . . ονεκφυγηεκτοστουσ .
λε . . . εστωσαησπασατο . .
λεοντα
20 ποετασυ̣υ̣σσια
α̣β̣υ̣ρμαθυρμιση
γασικυρηττ . . .
ιοσ
κ . να . . . λ . . . αα . α

V. verso.

. . . κτ . στουσπ . . . . . τω
. . . ησπασα . . . . . ρ̣ο̣σε̣ρ . . . επ
. . . αιτ . θεισα . . . π . . . . ν̣ρ̣σ̣δ̣ια
. . . ιμηεισηρχετ . . . . . εν . αιχ
5 . ημενπαντωντω̣ν̣θ̣ηρ
ιωνεισερχομενωνορωεξε
ρχομενων . ουχορωδιδασ
κειημασομυθοσταμελλον
. . . ροβλεπειν . μ̣ο̣ι̣ω̣σ

8th Fable.—Λέων καὶ ἀλώπηξ.

Λέων γήρᾳ συσχεθεὶς νοσεῖν προσεποιεῖτο, ὡς διὰ ταύτης τῆς πλάνης τὰ λοιπὰ θηρία ὡς εἰ τὴν σύσκεψιν αὐτοῦ ἐρχόμενα κατεδαπάνα. τοι-
5 γαροῦν ἀλώπηξ κατὰ τὴν ἑαυτῆς ἀγχίνοιαν [ἐνό]ησε τὰς ἐνέδρας καὶ οὕτως ἑαυτὴν ἥρμοσεν ἵνα καὶ τὴν χάριν ἀναπληρώσῃ καὶ [τὸν κίν-δυν]ον ἐκφύγῃ· ἐκτὸς τοῦ σ[πη]λαί-
10 [ου] ἑστῶσα ἠσπάσατο τ[ὸν] λέοντα ([ἐκ]τὸς τοῦ σπ[ηλαίου ἑσ]τῶ[σα] ἠσπάσα[το) ἀλλ' οὐ π]ροσέρ[χεται]· ἔπ[ειτ'] αἰτηθεῖσα [ὑπό τινος] διὰ τί μὴ εἰσήρχετο εἶπεν· 'τὰ ἴχνη
15 μὲν πάντων τῶν θηρίων εἰσερχομένων ὁρῶ, ἐξερχομένων δ' οὐχ ὁρῶ.' διδάσκει ἡμᾶς ὁ μῦθος τὰ μέλλον[τα π]ροβλέπειν.

[38] Many examples of a confusion between ἐπεί and ἔπειτα in our manuscripts are gathered by Dindorf at the end of his article on ἐπεί in Stephanus' *Thesaurus*.

8th Fable.—There is a considerable difference between our text and Babrius. Of the prose collections the Bodleian version (Knoell 73) closely follows Babrius; the text of the tablets has some resemblance to that of the fables edited by Coray (especially 137*c*), but the resemblance to the Pseudodosithean version is much stronger. Our text is miserably curtailed and corrupted. *3.* After *εἰ* probably a sigma has fallen out; in late Greek *ὡς εἰς* is found for *εἰς*, like *ὡς ἐν, ὡς πρός* for *ἐν* and *πρός*. It is, however, equally possible that *ὡς εἰ* is a relic of a primitive *ὡς εἰ ἐπισκεψόμενοι* (cf. Babrius 39, 3). The absurd *σύσκεψις* is in perfect harmony with *κατεδαπάνα*.—The words written in cursive at the bottom of V. recto do not belong to the text. The only word to be read with fair certainty is *ἄθυρμα*. *12.* For *χεται* there is only space if it was abbreviated; perhaps there stood *προσῄει*, written *προσειη*. At the end of *18* a word is written in very small characters; it may be *ὁμοίως*.

V. verso (*continued*).

10 *μυσεπανωλεοντρ . . . . . .*
. . . ενουεφηλλατο . . . . . .
. . . οναυτουεξηγειρ̣ε̣ι̣ο
. . . εωνδραξ . . . . ν . . . . .
. . . αιρειινεβουλ . . . . . .
15 *. . . κ̣ειινοσυνγνωμη. . . . . .*
. . . ρτιασητησατοκαιυπ . . .
. . . αυτουοκ . λλαττονα . . .
. . . ανοισειναυτωυπεισχνειτο

VI. recto.

ε . ελλε . . . . α . . . . . τουσου
τωσε̣ι̣ . . . . τονζ . . . . . .
. . . ρ . . . τασαποδωσειν . . . τε . . .
λετοαπελυσεναυτονουπ . . . .
5 *. . . υστερονυποκυνηγων . . . .*
. . . φθεισ . . . . ωνεισδεσμα . . . .
τοτε . μυσαναμνησ . . . . . .
ποδ . . . . εαυτωτην . . . . . .
. . . δησενδιατησνυ . . . . . .
10 *. . . . υσαμενοσταδεσ . . . . . .*
. . . . . αυτονουτωπολλα . . αν . .
. . . οστ . σβοηθηυποησσο . ω . .
. . . ισυ . . . . . χουσσαυνερχε

8th Fable.—*Λέων καὶ μῦς.*

Μῦς ἐπάνω λέοντο[ς κοιμωμέ]νου
ἐφήλατο [καὶ τὸν ὕπν]ον αὐτοῦ
ἐξήγειρεν. ὁ [μὲν λ]έων δραξ[άμε-
νος αὐτὸ]ν [ἀν]αιρεῖν ἐβούλ[ετο
5 *ἐ]κεῖνος συγγνώμη[ν τῆς ἁμα]ρτίας*
ᾐτήσατο καὶ ὑπ[ισχνεῖτό ποτ']
αὐτοῦ οὐκ ἐλάττονα [χάριν] ἀνοί-
σειν αὐτῷ (ὑπισχνεῖτο) . . . .
. . . . . .
10 *. . . χάριτας ἀποδώσειν . . . ἀπέ-*
λυσεν αὐτόν. οὐ πολ[λῷ δὲ] ὕστε-
ρον ὑπὸ κυνηγῶν [συλλη]φθεὶς [ὁ
λέ]ων εἰς δεσμὰ [ἐβλήθη]. τότε [ὁ]
15 *μῦς ἀναμνησ[θεὶς τοῦ ἀπ]οδοῦναι*
αὐτῷ τὴν [χάριν προὐπή]δησε διὰ
τῆς νυ[κτὸς καὶ λ]υσάμενος τὰ
δεσ[μὰ ἔσωσεν] αὐτόν. οὕτω πολ-
λά[κις] ἄν[θρωπ]ός τις βοηθῇ ὑφ'
20 *ἡσσόνων . . . . . .*

9th Fable.—The condition of the text is still worse than in the preceding fable. Coray (n. 217 and p. 373) gives a version which, though varying very much from our text, yet comes closer to it than Babrius or the

Bodleian paraphrase. Here too our text most resembles the version of Pseudodositheus. *1.* κοιμωμένου, Coray, n. 217. *2.* ὕπνον αὐτοῦ ἐξύπνικεν Pseudodositheus. *6.* ποτ' αὐτοῦ once in his life (?) *16.* I have taken προὐπήδησε from Babrius 107, 12.

VI. recto (*continued*).

. . . ιδν . . . . σα . φυ . . . . . ν . . .
15 τομηδει . ξ . . . . ουσα . . εισαδα . .
τωφονειοναποτειν . ιχαριν . . .
χθεισδεεφη
δυσαγνεκαιμιαιφ . . . . . .
σεεπιτουτωιναμ . δ . . . την . . .
20 κτανησηδειπουσα . . . . . .
τησεισκανθαν . . . . . .
οτιουδεικακουςευε . . . . . .

10th Fable.—Γεωργὸς καὶ ἔχιδνα.

[Ἔχ]ιδν[άν τις ἀ[σ]φυ[κτοῦσα]ν
. . . [δακ]οῦσα...αὐτῷ φόνιον ἀπο-
τείν[ε]ι χάριν [δη]χθεὶς δ' ἔφη.
δύσαγνε καὶ μιαιφ[όνε ἔσωσα] σὲ
5 ἐπὶ τούτῳ ἵνα μ[ὲ] δ[ύστην]ον
κτάνῃς ; ἢ δ' εἰποῦσα . . . . .
. . . . . ὅτι οὐ δεῖ
κακοὺς εὐεργετεῖν.

10th Fable.—Neither Babrius nor any of the prose versions agree in the least with our text. But for the last line it would be uncertain if the fable has a right to the title I have given it.

VI. verso.

ονοσλεοντηνισχυρισ
εφαπλωσασεφασκενει
ναιπασιφοβεροσανθρωπ
οισσκερτωνεπηδαα πο
5 ρυουοησειοδεροσδετουνω
τουσκιρτωνεπηδακαι . σ
τισωνεφωραθηκαιτισπροσου
πειπωτωξ . . . . . .
πε . υκωσ

11th Fable.—Ὄνος καὶ λεοντῆ.

Ὄνος λεοντῆν ἰσχίοις ἐφαπλώσας
ἔφασκεν εἶναι πᾶσι φοβερὸς ἀνθρώ-
ποις·
σκιρτῶν ἐπήδα . . . . .
[τ]ὸ δέρος δὲ τοῦ νώτου (σκιρτῶν
ἐπήδα) καὶ [ὅ]στις ὢν ἐφωράθη
5 καὶ . . . . . .

11th Fable.—The two first lines are choliambics; then the text becomes corrupt. From δέρος δὲ τοῦ νώτου and καὶ ὅστις ὢν ἐφωράθη, however, we may gather that the other part equally consisted of choliambics. The Bodleian paraphrase (like the other prose versions) differs considerably from our text, whereas it entirely agrees with Coray, n. 258*a*. *1.* ἰσχίοις is a very uncertain reading; the word when used of animals has a meaning which is scarcely applicable to this passage. Cf. Plato, *Phaedrus*, 254 C: ἠναγκάσθη εἰς τοὐπίσω ἑλκύσαι τὰς ἡνίας οὕτω σφόδρα ὥστε ἐπὶ τὰ ἰσχία ἄμφω καθίσαι τὼ ἵππω.—Probably a form of ἀπορρεῖν is hidden in απορρυου and of προσωποποιεῖν in προσουπειπω.

VI. verso (*continued*).

10 ελαφος . . . . . ευκερωσ
αχαικ . . . . . η . κορεσ
θειση. . . . . νφυειυλι
μνησ . . . . . ειν . ησυ
χαζου . . .

12th Fable.—Ἔλαφος καὶ κυνηγέται.

Ἔλαφος . . . εὔκερως . . . κορεσθεὶς
. . . . . .
λίμνης [ὕδωρ ἔπ]ινε[ν] ἡσυχαζού-
[σης],
κἀκεῖ ἑαυτοῦ τὴν σκιὰν θεωρήσας

15 κακειδεαυτουτηνσκιαν
θεω . ρησασ . ηλησμενενε
κεκαιπ̣ο̣δ̣ωνελυπειτοεπι
τοισδεκεραϛιϛαυτουωσκα
λοισεκαυχατο
20 κρειυειυμηδαπογνοισ . ο̣υτοσφα
λουσιημασαιυιοτε

VII. recto.

τονδοιποδεσμενοιστ
οπροσθενηθυμειδιεσωζον
ωσδηλθενεισμεσασυλασοζοισ
τακερατασυνπλακεισεθηρευθη
5 προδωκενδεαυτονοισα̣γανπε
πιστευκειανθρωποσ . . . νβεβαι
αμηδοκειικρειυειυμηδ̣α̣πο
π̣νοισταυτασφαλλουσιγαρημασα
ενιοτεαιποποιθησισ

5 χηλῆς μὲν ἔνεκε[ν] καὶ ποδῶν ἐλυπεῖτο
ἐπὶ τοῖς δὲ κέρασιν (αὐτοῦ) ὡς καλοῖς ἐκαυχᾶτο.
. . . . . (κρίνειν
μηδ' ἀπογνῷς ταῦτα· σφάλλουσι
γὰρ ἡμᾶς ἐνίοτε αἱ πεποιθήσεις)...
10 τὸν δ'οἱ πόδες μὲν οἷς τὸ πρόσθεν ἠθύμει
διέσωζον. ὡς δ'ἦλθεν εἰς μέσας ὕλας
ὄζοις τὰ κέρατα συμπλακεὶς ἐθηρεύθη.
προὔδωκε(ν) δ' αὐτὸν οἷς ἄγαν πεπιστεύκει.
ἄνθρωπος [ὦ]ν βέβαια μὴ δόκει κρίνειν
15 μηδ' ἀπογνῷς ταῦτα· σφάλλουσι
γὰρ ἡμᾶς ἐνίοτε αἱ πεποιθήσεις.

12th Fable.—First come two lines, which probably are a paraphrase of the first line of Babrius; then follow choliambics generally giving the same text as Babrius, although badly curtailed and corrupted. *3.* ὕδωρ ἔπινεν Athous. *4.* ἐπεῖ δ' Athous. *5.* ἔνεκε Athous, like our text; for the ν ephelkustikon, see Rutherford, p. xcv. Eberhard and Knoell (*Die Babrian. Fabeln*, etc., p. 19) think that a verse has fallen out after *5*. *6.* ἐπὶ τοῖς δὲ κέρασιν ὡς καλοῖς ἄγαν ηὔχει Athous. Most editors have written ἐπὶ τοῖς κέρασι δ', but needlessly for 'Babrius adopted the quantity of κέρας to the demands of his verse.'—Rutherford. Cobet (*Oratio de arte interpretandi, Leiden* 1847, p. 155) cites, as specimens of the barbarisms which disfigure the Athoan text, χηλῆς . . ἔνεκα, the juxtaposition of ἐλυπήθη and ηὔχει instead of ηὔχησε, ἄγαν καλοῖς for καλλίστοις. A. Hecker (*Philol.* 5 (1849), p. 490 ff.) has defended the incriminated words and turns, but without success. After *6* many lines have fallen out; instead of them there follows part of the epimythium in very indistinct cursive. It is probably copied from VII. verso. *10—14* must be compared to Babrius 11—15:

ἐπεὶ δὲ δὴ σύνδενδρον ἦλθεν εἰς ὕλην,
κέρατα θάμνοις ἐμπλακεὶς ἐθηρεύθη.
καὶ ταῦτ' ἔφη· 'δύστηνος ὡς διεψεύσθην·
οἱ γὰρ πόδες μ' ἔσωζον οἷς ἐπῃδούμην
τὰ κέρατα δὲ προὔδωκεν οἷς ἐγαυρούμην.'

We have in our text almost the same words in a different order. By reading διέσωζον. ὡς δὴ δ' ἦλθεν we may restore verse *11* of our text. The dittography will account for the disappearance of the first δή; ὡς δὴ δὲ can be

compared to ἐπειδὴ δὲ for ἐπεὶ δὲ δή. Babrius affects the plural of ὕλη in the sense of 'silvae': *Proem.* I. 8; 12, 2; 46, 7; 92, 2; 95, 10, 42 (Crusius, *de Babrii Aetate*, p. 177). *13.* πεπιστεύκει: 'Babrius very rarely omits the augment of the pluperfect except after a long vowel.'—Rutherford, p. 9. *14 ff.* The Athoan codex has nearly the same epimythium in a better form:

περὶ τῶν σεαυτοῦ πραγμάτων ὅταν κρίνῃς
μηδὲν βέβαιον ὑπολάβῃς προγινώσκων
μηδ' αὖτ' ἀπογνῷς, μηδ' ἀπελπίσῃς· οὕτω
σφάλλουσιν ἡμᾶς ἐνίοθ' αἱ πεποιθήσεις.

VII. recto (*continued*).

ορνιθοσα . . . θησωαχρυσατικτου
σησοδεσποτησενομισενεντοσ
ευρησειν χρυσουμεγιστονογκον
ονπερωδεινεινθυσασδεταυ
τηνευρετηνφυσινπασαισομοι
ανμεγιστονογκονελπισαστε
καισπευσασαπεστερηθη
τουταμικρακερδενειν

13th Fable.—Ὄρνις χρυσοτόκος.

Ὄρνιθος ἀ[γα]θῆς ᾠὰ χρυσὰ τικτούσης
ὁ δεσπότης ἐνόμισεν ἐντὸς εὑρήσειν
χρυσοῦ μέγιστον ὄγκον, ὅνπερ ὠδίνειν.
θύσας δὲ ταύτην εὗρε τὴν φύσιν πάσαις
ὁμοίαν. μέγιστον ὄγκον ἐλπίσας τὲ καὶ σπεύσας
ἀπεστερήθη τοῦ τὰ μικρὰ κερδαίνειν.

13th Fable.—The Athoan manuscript ends with the first line of this fable. Our text fairly agrees with the Bodleian paraphrase (Knoell 112), but it has many corruptions. *1.* ᾠὰ χρυσᾶ Athous. Most editors (Lachmann, Schneidewin, Eberhard, Gitlbauer, Rutherford) and Mähly (*Jahrb. f. Philol.* 87 (1863), p. 317) have written χρύσε' ᾠά, but Röper (*Philol.* 10 (1854), p. 501) holds fast to the Athoan reading and proposes ᾠὰ χρυσά, the late form of χρυσᾶ. He compares ὀστά, διπλά and similar forms 'labentis Graecitatis cui ipse affinis est Babrius.' The contracted adjectives in -ους were as early as the first centuries of our era strongly influenced by the adjectives in ος, which later wholly superseded them. Cf. Coray, *ad Isoer.* 278 and Sophocles, *Romaic or Modern Greek Gramm.*, Boston 1850, p. 60. *3.* ὠδίνειν is hardly intelligible although it suits the metre (see *supra*); ὅνπερ ᾤδινε (or ὠδίνοι, which saves the metre) would signify, which she wanted to bring forth. *5.* μέγιστον ὄγκον is manifestly a repetition from *3.* I propose: ὁμοίαν. τὸ πλεῖστον ἐλπίσας τε καὶ σπεύσας.

VII. recto (*continued*).

ορνιξποτησθενησετηδεπροσ
κυψασελουροσειπετιθελειση
τινοσχρηζεισεγωπαρεξωπαν
τασυμονονσωζουηδορνιξειπενμυθον

14th Fable.—Ὄρνις καὶ αἴλουρος.

Ὄρνις ποτ' ἠσθένησε· τῇ δὲ προσκύψας
αἴλουρος εἶπε 'τί θέλεις ἢ τίνος χρῄζεις;

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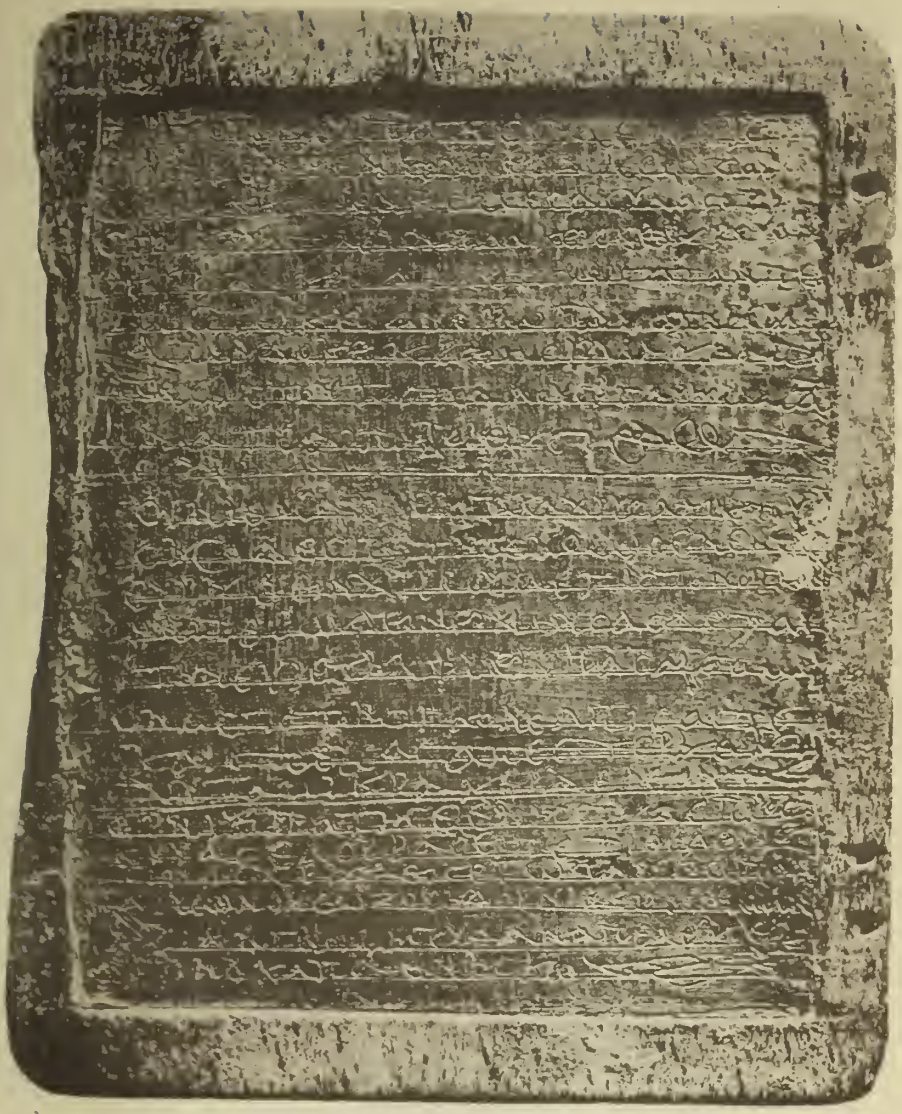

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